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refused for the purpose of holding a memorial service in honor of Karl Follen, when he had lost his life at sea in January, 1840. His unconditional, fearless attitude in all questions of liberty and justice made his life a failure according to worldly standards, but "in all that is best worth living for,—growth, peace, love, usefulness, honor, and abiding presence in greatful memories, Karl Follen was crowned with a perfect success."

Dr. Spindler's presentation leaves the reader with the satisfaction derived from the perusal of work well done. Some casual users will probably feel the lack of an index, especially because of the great abundance of material.—But few typographical errors have come to my notice. Page 14, note 1: *acheologist* instead of *archeologist*; page 52, line 10: *aufgegagngen* instead of *aufgegangen*; page 188: no indication in the text to what note 1 refers. The bibliography appended contains valuable data for any one interested in that period of New England intellectual life coinciding with Karl Follen's sojourn in the United States.

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DIE ZECHER- UND SCHLEMMERLIEDER IM DEUTSCHEN VOLKSLIEDE BIS ZUM DREISSIGJÄHRIGEN KRIEGE von Max Steidel. Karlsruhe, J. Liepmannssohn. 1914. 107 pp.

During the last score of years the greater part of the important publications on the early German folksong have been reprints or studies of source material. The title of the above Heidelberg dissertation gave one the hope of finding the work an adequate comprehensive treatment of one of the most important groups of songs. But an examination of the essay brings a considerable degree of disappointment. The author was not equal to his task.

An introduction of twelve pages does not pretend to do much more than to give a sketch of the part played by drinking and drinking customs in Germany of the thirteenth to the sixteenth centuries. The main part of the study begins with a discussion of miscellaneous stereotype expressions of the drinking songs, and proceeds in a second division to those that are found in wine songs in particular. Then follows a consideration of the relatively few beer songs; the kinds of glasses and drinking vessels mentioned in the songs; the almost universal custom of *Zutrinken* (fairly well worked out); gambling, music, and the serving of food at drinking bouts; the behavior of the intoxicated; and, finally, woman as she appears in convivial songs. A third brief section is devoted to quotations from some of the temperance literature of that day in prose and verse, particularly the contrafacts.

Criticism of the work may begin with its title. *Volkslied* hardly belongs there, for so many of the texts Steidel uses had been patched together to carry tunes of various musicians and composers of the second half of the sixteenth and the first half of the seventeenth centuries. They contain popular expressions and verses, it is true, but they were and remained in fact *Kunstlieder*, often very much overdone on the artistic or artificial side. The author does not distinguish clearly enough from *Zecherlieder* of two or more stanzas those short popular elements—little drinking rimes or rimelets—which floated about and appeared as texts or as parts of song texts in the old printed collections. With all this in mind, such a title as “Deutsche Zecher-und Schlemmerpoesie bis zum Dreissigjährigen Kriege” might have been less objectionable.

There is a bibliography of original sources used,—printed song-books, fugitive prints and MSS. For the printed collections it shows too great a dependance upon the now inadequate list in Goedeke, *Grundriss*, 2², §§ 109 f. and overlooks a good deal of material. A table of contents would have been convenient and a complete list of first lines should most certainly have been added.

One is surprised at the statement, on p. 2 in characterizing the sixteenth century, that it lacked completely “irgend welche feinere Sitte bis in die höchsten Kreise hinauf.”

P. 18. “Er setzt das gleslein an sein mund.” Steidel was not acquainted with the text in Daubmann’s collection of 1558, reprinted in *Neue Preuss. Provinzial-Blätter*, Königsberg, 1856, p. 265. There should also have been a reference on p. 18 to the reprint of Scandellus 1570, No. 10, in *PBB.* 35, 437, No. 64.

P. 23. In discussing expressions praising the beneficial effect of wine, the author ought to have known the reprint in *PBB.* 37, 267 of “Mancher spricht in dem meyen” ending, “Kumm her lab mir mein hertze, Vnd sey der Artzet mein.”

P. 94 ff. “Den liebsten bulen den ich han.” The version in *Euphorion* 2, 300, should have been considered.

Steidel apparently undertook to mention Fischart as a source whenever he treated one of the numerous songs which happened to be represented in the *Gargantua* of that author. He usually does not indicate, though, whether Fischart quoted the whole text or only a fragment and always neglects to refer to the reprint (by Alsleben, Neudrucke, Halle), where the quotation might be found. His superficial treatment of Fischart’s drinking songs may be considered more in detail.

P. 21 and 88. “Ach Wein du schmackst mir also wol.” Cf. *Gargantua* reprint, p. 146, lines 23 ff. The fragment is part of five stanzas from one of the freshest convivial songs of the sixteenth century and Fischart is its chief source, (*PBB.* 35, 453, No. 113). One doubts the statement on p. 31 that the expression

“drumb lass ich Vöglen sorgen” is “ganz unmotiviert im Zusammenhang” in this song.

P. 31. He gives Scandellus 1570 credit for being the earliest source of the rime, “Trinck wein so beschert dir Gott wein.” He might have found it in Forster’s fifth collection, 1556, No. 39, if he had looked through the *text* of M. E. Marriage’s edition, p. 202 (Neudrucke, Halle), instead of depending on the index in which the first line of this rime is lacking. He did not know the still earlier references to the rime and Fischart’s treatment of it, as given in *PBB.*, vol. 35, 434, and vol. 37, pp. 263, 268. His supposition that the version in Knöfel 1581 represents an older form of the rime is false.

P. 34. Fischart is overlooked as a source of the rime “Ist keiner hie,” etc. (*PBB.*, 35, 451).

P. 36. In discussing the expression “Frisch auff,” the comical use of it in the *Gargantua* (reprint, p. 130, l. 7 from bottom) should have been considered (*PBB.*, l.c., p. 441, No. 76).

P. 55. Again, in connection with the expression “Zum Biere,” Fischart should have been referred to, (*PBB.*, 35, 451, No. 106). Steidel might well have called attention to the fact that Fischart, who lived in a wine region, made a humorous change in stanza 8 of “Ich zeunt mir nechten einen zaun” in order to take a rap at beer (l.c., p. 402).

P. 64. A reference might have been made to Fischart in connection with “tummel dich guts weinlein” (*PBB.*, l.c., p. 431).

P. 71. Steidel does not recognize that the fragment “vnd wer des weins nit trincken mag, der ist nit vnsers fugs” is from the very popular song “Ich zeunt mir nechten einen zaun,” quoted also by Fischart (cf. *PBB.*, 35, 431).

P. 105. Fischart is overlooked in connection with “Ein abt den woll wir weihen” (*PBB.*, 35, 426).

Steidel mentions on p. 95 the poem in 20 nine-line stanzas “Ir narren die so trincket” (doubtless by a churchman), which compares the drinker unfavorably with the ass that cannot be made to drink more than he needs to slake his thirst. But he fails on p. 106 to note in the *Trunken Litanei* (*Gargantua*, ed. Alsleben, p. 149) a stanza, “Den Esel wil ich preisen” which seems to be part of a parody, from the standpoint of the *drinker*, on that long and solemn song (*PBB.*, 35, 453).

One doubts that Steidel’s acquaintance with the *Gargantua* quotations extended beyond a cursory reading of Ch. 8 (*Trunken Litanei*), supplemented by the references to Fischart’s drinking songs in the notes of modern printed collections (of F. M. Böhme, *et al.*). After once setting out to mention Fischart, he should have been more careful and consistent in doing so. Fischart’s songs were worked out for him in another Heidelberg dissertation five years older than his own, easily accessible in Paul & Braune’s *Beiträge*, vol. 35. Steidel should be given credit for going to the

original sources (song books, etc.) for most of his material, but he scarcely ever attempts to make verification easy by reference to modern reprints or recent literature. His treatment of Fischart is only one example of his carelessness or ignorance in this matter.

This study, which shows traces of the boyish style of the *Primaner* essay, is probably as good as could be expected of its twenty-three year old author in the time at his disposal. The larger aspects of the subject require riper scholarship. In spite of its faults, the work is of some value and interest. Yet one regrets that Professor Waldberg assigned this topic for a dissertation. We wish we might have had, instead of Steidel's treatment of the subject, one by that master of the field, Arthur Kopp, so recently deceased.

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EDWARD YOUNG'S "CONJECTURES ON ORIGINAL COMPOSITION" IN ENGLAND AND GERMANY. By Martin William Steinke, Ph.D. New York. F. C. Stechert Co. 1917.

Dr. Martin W. Steinke's monograph will be welcomed by students of criticism and by scholars who are interested in the eighteenth century and in the problems of comparative literature. The service which he renders is threefold: first, he provides us with a handy, accurate reprint of Young's essay; then in two appendices he brings together in useful form "The Ideas Contained in the *Conjectures* compared with their Parallels found in Earlier Writings," and also "The *Conjectures* Compared with their Parallels in Subsequent German Literature"; lastly, in two introductory chapters he reopens the important question of the position and influence of the *Conjectures* in England and Germany. Frankly, these two chapters seem to me the least valuable part of the whole monograph. Let us hear Dr. Steinke's statement of his purpose:

The introductory essay on the *Conjectures on Original Composition* attempts first to ascertain their origin, original meaning, and rôle in English literature. It deals with the history of their contents, with the terminology and principal ideas, and with their fundamental points of view. Finally, it discusses their significance to the English reader and writer, past and present.

The essay next outlines the relation of the *Conjectures on Original Composition* to German literature. It deals particularly with their relation to the so-called *Storm and Stress Period*, attempting first to show where and to what extent and effect the ideas contained in Young's treatise occur in the works of the *Storm and Stress* writers, and then to ascertain whether these writers got their ideas from Young's treatise or from other sources. It offers, in other words, a reconsideration of the important question whether Young's essay and English thought in general really exerted the dominating influence upon the rise of the *Storm and Stress Period* with which they are often credited.